



The United States  
Army Field Band

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# *Jazz Ambassadors*

*The Musical Ambassadors of the Army*  
*Washington, DC*

## SPONSOR GUIDE

FALL 2002

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## Our Mission

*"I want you to organize a band  
that will carry into the grassroots  
of our country the story of our  
magnificent Army, its glorious  
traditions and achievements; and of  
the great symbol of American  
manhood—the ground Soldier."*

—General Jacob L. Devers  
Commanding General  
Army Ground Forces, 1946

## Quick Reference Guide

*Please direct all written correspondence to:*

TOUR DIRECTOR  
THE U.S. ARMY FIELD BAND  
4214 FIELD BAND DRIVE  
FORT MEADE MD 20755-5330

*Feel free to contact us with questions:*

Phone: (301) 677-6586  
Fax: (301) 677-6533

*Visit our website:*

[www.army.mil/fieldband](http://www.army.mil/fieldband)

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# The United States Army Field Band

## *Jazz Ambassadors*

*The Musical Ambassadors of the Army  
Washington, DC*

## FOREWORD

From Boston to Bombay, Tokyo to Toronto, The United States Army Field Band has been thrilling audiences of all ages for more than half a century. As the premier touring musical representatives for the United States Army, we travel thousands of miles each year presenting a variety of music to enthusiastic audiences throughout the nation and abroad.

The organization's four performing components, the Concert Band, the Soldiers' Chorus, the Jazz Ambassadors, and the Volunteers, each tour more than 100 days annually. Through their performances, these "Musical Ambassadors of the Army" keep the will of the American people behind the members of the armed forces and support diplomatic efforts around the world.

Without the assistance of our dedicated sponsors, much of this mission could not be accomplished. Each concert by the "Musical Ambassadors of the Army" is sponsored by local media, or service organizations and businesses with media support. Sponsors provide suitable concert sites and conduct publicity campaigns designed to fill these venues.

Thank you for your interest in providing this valuable public service to your community by sponsoring the Jazz Ambassadors. As a result of your commitment, you will be promoting civic pride, supporting our armed forces, instilling a renewed patriotism, and providing world-class entertainment for your citizens.

This Sponsor Guide is designed to assist you in preparing for our appearance in your area. We have provided information that has proven effective in drawing capacity audiences throughout the United States, from small town to major metropolis. To ensure a successful concert, we encourage you and other key members of your sponsoring organization to take time to read through this guide. Our time-tested methods combine an effective blend of media publicity, ticket distribution, and total community involvement.

*"This group was the easiest  
and most professional team  
I've ever worked with. You  
made my job extremely  
fun and easy."*

—Judy Snyder, site manager  
Marywood University Fine Arts Theatre

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# CONCERT SPONSORSHIP

## General Requirements

An official sponsor of an appearance by the Jazz Ambassadors is responsible for expenses associated with hosting and publicizing the performance, including the following:

### *Providing a Concert Site*

Performances by the Musical Ambassadors of the Army attract a diverse audience from the local community. To ensure adequate seating and sufficient stage size, a municipal auditorium, civic center, theatre, or concert hall is frequently the best choice for an appropriate venue. However, in many circumstances, it is necessary to stage concerts in gymnasiums, fieldhouses, or outdoor venues to accommodate larger audiences. (See *Concert Site Specifications on page 2 for further information.*)

All costs associated with the concert site, including rental fees, utilities, maintenance costs, union labor, liability insurance, staging, etc., are normally defrayed by the sponsor.

### *Publicizing the Concert*

The sponsor is responsible for conducting a publicity campaign designed to attract a capacity audience. Although the sponsor covers the cost of paid advertising, the Field Band will provide publicity materials and guidelines to assist the sponsor in effectively promoting the concert. (See *page 7 for additional information.*)

### *Printing and Distributing Tickets*

Controlled ticket distribution is a key element in assessing the effectiveness of advertising and guaranteeing a capacity audience. The use and distribution of tickets is discussed in detail beginning on page 5.

### *Printing a Program*

It is recommended that the sponsor print programs and arrange to distribute them to the audience. The Musical Ambassadors of the Army will provide the sponsor with a copy-ready program listing the personnel and repertoire for the performance. (See *page 10 for additional information and a sample program.*)

## *Special Considerations*

Performances by components of the Field Band must be free and open to the general public. Although no charge can be specifically levied to enable a person to attend a Field Band performance, organizations may collect a general admission fee where appearances are incidental to the event for which admission is charged (i.e., fairs, festivals, expositions, conferences, etc.) Admission, seating, and all other accommodations and facilities connected with all events must be available to all without regard to race, color, creed, or national origin.

The Musical Ambassadors of the Army are prohibited from participating in any event that directly or indirectly benefits or appears to benefit or favor any private individual, commercial venture, sect, or political or fraternal group. The organization cannot be associated with solicitation of funds or solicitation of votes in an election.

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# Expenses

## *Sponsor Obligations*

As previously stated, the sponsor is responsible for providing the concert site. Any costs incurred for the use of the site, as well as for advertising, publicity, and printing of tickets and programs, are normally paid by the sponsor.

The sponsor must also obtain all necessary permits, pay any licensing fees, and comply with all municipal, state, or federal laws, rules, ordinances, and regulations relating to the performance.

## *Department of the Army Support*

The Department of the Army pays for all lodging, meals, and transportation for travel within designated tour areas. Events outside normal tour areas are considered on a case-by-case basis.

## *Community Partnerships*

Sponsors may develop partnerships with other organizations to help defray expenses. When primary sponsors are not able to support both advertising costs and concert logistics, newspapers, radio, and television often partner with school districts, universities, recreation departments, and other arts organizations to provide performance venues. City councils, mayors' offices, tourism boards, and chambers of commerce may contribute administrative support and funding. Veterans associations, such as the American Legion and Veterans of Foreign Wars, can help promote concerts and military awareness, as well as providing color guards and ushers.

# Concert Site Specifications

## *Venues*

The Jazz Ambassadors normally perform in established concert halls with a seating capacity of 1,000 or more. The hall should have a loading dock and/or overhead door with level access to both stage and house areas to facilitate the safe, efficient movement of large equipment.

Gymnasiums and arenas are also suitable venues for Jazz Ambassadors performances. If staging is not available in this type of setting, the band may be set up on the floor.

Outdoor venues should be established concert facilities, such as bandshells or amphitheatres, with adequate lighting, and electrical facilities capable of supporting sound amplification equipment.

*"Sponsors get tremendous mileage out of these appearances, and for very little out-of-pocket expense. A newspaper publisher would be nuts to turn down an opportunity like this."*

—Douglas J. Anstaett, editor and publisher  
*The Newton Kansan*

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## *Stage Dimensions*

The Jazz Ambassadors requires an optimum stage size of 30' wide and 30' deep. This area should be unobstructed, and should not include wings or space occupied by curtains or other backdrops.

## *Electrical Circuits*

The Jazz Ambassadors provides its own sound system, which requires four (4) separate circuits (110-volt, 20-amp, 3-prong outlets) in the stage area. Optionally, a power distribution unit with bare end pigtails can be provided by the Jazz Ambassadors. This requires a minimum of a 100-amp, 2-phase connection close to the stage.

*"This show was spit and polish  
from beginning to end."*

—Janelle Gelfand, music critic  
*The Cincinnati Enquirer*

## *House Mix Area*

Audio mixing equipment will encompass an area of approximately 6' x 14'. If there is no designated house mix area, this usually results in the loss of approximately 24 patron seats.

The mix position should be centered left to right in the house, and approximately 2/3 the distance from the stage to the back of the house. This location may be modified to avoid overhanging balconies.

## *Lighting*

Use of onsite lighting will be coordinated by the Jazz Ambassadors stage manager. Venues should comply with the following guidelines:

- Overhead white stage lighting is essential and should be bright enough to read newsprint without difficulty. Stage area should have uniform illumination.
- Footlights are not desirable.
- Houselights should be dimmed or turned off during the performance.
- A lighting technician to operate the house lighting console should be available upon setup crew arrival and throughout the concert.
- A follow-spot may be utilized, depending upon lighting conditions and the availability of an operator.

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*“I had so many people  
come up to me during the  
intermission to tell me what a  
great job the band was doing  
and to thank the newspaper for  
bringing them to town.”*

—David Bell, publisher  
*Leader Union*  
Vandalia, Illinois

## *Chairs*

Twenty (20) armless chairs are required for the onstage performers. Chairs will be arranged by the Jazz Ambassadors' stage crew approximately two and a half (2.5) hours prior to the start of the performance.

## *Optional Equipment*

The following equipment, if available onsite, may be used onstage by the Jazz Ambassadors:

- Four (4) risers, 4' wide x 8' long x 8" high (3' wide x 8' long x 8" high acceptable with chair stops)

## *Additional Rooms*

At least one large room should be provided as an area for warmup and instrument case storage. This or an additional room will be used as a waiting area for the Jazz Ambassadors, so should be in close proximity to the stage and contain twenty-five (25) chairs.

A small dressing room, if available, should be provided for the director.

## *Vehicle Parking*

The Jazz Ambassadors setup crew travels with a 48' tractor/trailer and two vans. If possible, the tractor/trailer should be allowed to remain at the loading dock until after the concert to facilitate the reloading of all equipment. For the safety of patrons, trucks must be in loading position prior to the end of the concert, as teardown begins immediately after the conclusion of the program. Reserved parking for all other vehicles should be provided near the offloading area.

Prior to the concert, one 45-foot bus and two additional vans will arrive with the remainder of the performers. Reserved parking for these vehicles should also be arranged.

## *Setup Time*

Entry, lighting, and access to power must be made available to the Jazz Ambassadors setup crew two and a half (2.5) hours prior to concert time. Setup for outdoor venues normally begins two hours and forty-five minutes (2:45) prior to the concert. If the Tour Coordinator foresees a logistical problem with the venue or load-in, the setup time may be extended.



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# PUBLICIZING THE CONCERT

## Use and Distribution of Tickets

### *Reasons for Ticketing*

For more than five decades, the Musical Ambassadors of the Army have traveled throughout the United States, performing in diverse venues in communities of all sizes. Attendance at Field Band concerts averages more than 95% of the total number of available seats.

Our experience has shown that the key to building a capacity audience is a well-managed mail-in ticket campaign. Although concerts must be free and open to the public, the use and distribution of tickets benefits the sponsor by—

- Helping advertise the performance
- Stimulating and maintaining community interest
- Gauging the success of publicity
- Maximizing advertising value
- Providing a friendly reminder to patrons
- Assisting with crowd control

### *Mandatory Overprint*

To guarantee a full house, print and distribute 1/3 more tickets than the seating capacity of the venue. Statistics show that even when ticket distribution is properly controlled, only 75% of ticketholders will attend the performance. Overprinting by 1/3 compensates for this difference and ensures a capacity audience.

### *Printing of Tickets*

Tickets should be printed a minimum of six (6) weeks prior to the event. All tickets are for general admission and should look identical; do not number or color-code tickets.

*“Not only was the band’s concert superb in every respect, but their dignified, professional demeanor and presentation served as a fine representation of the U.S. Armed Forces.”*

—Terry Blackley, Dean, Fine Arts Division  
Fullerton College  
Fullerton, California



The United States  
Army Field Band

## *Jazz Ambassadors*

*The Musical Ambassadors of the Army  
Washington, DC*

### *Concert Ticket*

Petersburg High School Auditorium • Petersburg, Virginia

Tuesday, October 10, 2000 • 7:00 P.M.

Ticketholders should be seated by 6:45 P.M.  
Unclaimed seats will be released to non-ticketholders at 6:50 P.M.

Print the following announcement on all tickets and include in all advertising (see example on previous page):

**Ticketholders should be seated by 0:00 PM\***

**Unclaimed seats will be released to non-ticketholders at 0:00 PM\*\***

*\* 15 minutes before the concert \*\* 10 minutes prior to concert*

## *Distribution*

Controlled distribution of tickets is crucial to monitoring the progress of the publicity campaign. Sponsors should designate a single mail-in distribution point, rather than freely distributing tickets through libraries, banks, stores, etc. Uncontrolled distribution encourages people to take more tickets than they intend to use. This results in an inaccurate audience projection and will prevent proper implementation of the overprint policy.

A mail-in coupon for tickets should be included with all advertising. (See sample on this page.) Patrons must be required to forward these coupons to the sponsor to obtain tickets.

Requestors should submit a self-addressed, stamped envelope with their mail-in coupon. This will reduce the cost and manpower required to fulfill requests.



The United States  
Army Field Band

## *Jazz Ambassadors*

*The Musical Ambassadors of the Army  
Washington, DC*

### *Free Concert!*

Civic Auditorium • Jefferson, Indiana

April 17, 2000 • 7:30 P.M.

To obtain free tickets  
please clip and enclose this ad with a  
self-addressed, stamped envelope to the following address:

The Times  
ATTN: Field Band Tickets  
9876 Times Square  
Jefferson, IN 52345

Please circle the number of tickets needed: 1 2 3 4

*Sponsored by:*

# **The Times**

Limit the number of tickets for each request to 4-6; this ensures that most people who request tickets will be able to attend. A person or group who needs more tickets should send in additional coupons or contact the sponsor directly.

## *Sell-outs*

After the initial advertising and first appearance of the ticket coupon, sponsors are frequently flooded with requests and run out of tickets very quickly. Once all tickets have been distributed, rerun the original ticket coupon with the words "SOLD OUT" in bold print. Remind patrons that 10 minutes prior to the performance, unclaimed seats may be filled by non-ticketholders.

## *Ticket Collection*

The sponsor should arrange to have people available at the concert to collect the tickets and to distribute programs. Most concertgoers will have taken the time to obtain tickets for the performance. Collecting the tickets assures them that they have priority seating over non-

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ticketholders. Conversely, if tickets are not collected at the door, it gives the impression that this process was not necessary.

## Publicity Methods

A comprehensive publicity campaign is essential to make the community aware of an upcoming concert by the Musical Ambassadors of the Army. The sponsor's investment of time and resources in a well-run promotional campaign will stimulate community interest, generate ticket requests, serve as timely reminders, and produce a capacity audience.

The Field Band's time-tested methods of promotion include a variety of print and broadcast media. An effective sponsor will implement a diverse blend of the following methods to publicize the concert.

### *Newspaper Advertising*

A local newspaper is frequently the most cost-effective and easiest way to reach the general public. The publicity campaign is usually initiated about four weeks prior to the performance, with a full or half-page newspaper advertisement announcing details of the concert date, time, and location. Photographs to attract visual interest and the mail-in coupon for tickets are essential parts of this first release.

Additional advertisements should be run as necessary to ensure complete distribution of tickets. (*See Promotion Schedule on pages 12-13 for recommended follow-up.*) Feature stories, background information, photographs of the component, and biographies of conductors and soloists will continue to generate interest, inform readers, and remind ticket-holders of the upcoming event.

### *Radio and Television Advertising*

Purchasing advertising time on radio and television can be very expensive. However, as military band concerts are provided free of charge as a community service to local residents, many stations will be willing to air press releases in the form of public service announcements (PSAs).

Prepared PSAs for radio and television broadcast can be obtained directly from the Musical Ambassadors of the Army. (*See page 9 for information on Promotional Materials.*) These PSAs should be customized to include the date, time, and location of the concert, and specific information about obtaining tickets.

Additional airtime can be generated through local news programs and talk show interviews. Special features about Jazz Ambassadors "home-towners," sponsoring organizations, commemorative events, or area military residents can result in substantial amounts of unpaid publicity. Live interviews with conductors and other key members of the organization can be conducted by telephone or arranged the day of the performance. Please refer all requests for interviews to the Tour Coordinator.

*"Never, in our twenty-nine years  
of presenting our nation's finest  
military bands, have we  
witnessed anywhere the excitement  
your band generated—  
the whole town is still talking  
about your performance."*

—Paul Estefan, president  
The Ridgefield Kiwanis Club  
Ridgefield, Connecticut

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*"I start planning with your  
Operations personnel very  
early. The sponsor guide lays  
out the details of booking  
a show. It has photographs  
and biographies to use in  
our advertising. It is a great  
tool that a sponsor can take  
advantage of."*

—Bob Paddock, Sr., publisher  
Paddock Publications  
Chicago, Illinois

## *Internet Advertising*

Unlike print media, radio and television promotion do not allow as much time for the listener or viewer to note the address or phone number for concert details or tickets. However, the advent of websites for broadcast media now permit residents to access station homepages for further information on local concerts and special events.

The Field Band provides a variety of digital materials which broadcasters, sponsoring organizations, and ticket distribution points can use to promote the concert. (*See Promotional Materials on page 9.*) Links to the Field Band's homepage can also be established to allow computer users to locate more information about the performing group and its members.

## *Poster Distribution*

Large color posters can be obtained from the Jazz Ambassadors. These posters should be overprinted by the sponsor to indicate the concert date, time, location, and the source for obtaining tickets.

Posters are especially effective in libraries, schools, municipal buildings, commercial establishments, civic organizations, veterans' associations, and U.S. Army Recruiting offices. Sponsors can reduce manpower requirements for distribution of posters by involving other agencies or utilizing volunteers.

## *Special Invitations*

Sponsors frequently seek the endorsement of state and local officials. This enhances community support and recognizes the concert as an official civic function. Special invitations are normally extended to a limited number of distinguished guests (i.e., governor, mayor, city council, federal and state senators and representatives, and high-ranking officers of the Armed Forces). Some may wish to make formal proclamations or presentations on the day of the performance. A list of dignitaries should be provided to the Tour Coordinator prior to the concert.

## *Guest Musicians*

An excellent way for the sponsor to achieve more community involvement is to invite local musicians to perform with the Jazz Ambassadors. The sponsor may invite up to three outstanding instrumentalists (one each of the following: saxophone, trumpet, and trombone) from local high schools, colleges or community ensembles, to perform a selection during the formal concert. The title of the composition and copies as needed will be provided by the Tour Coordinator.

If the sponsor elects to invite local musicians, a typed list of the performers should be provided to the Tour Coordinator prior to the day of the concert. Guest performers should be seated in the front row of the concert site 45 minutes prior to the start time. No rehearsal will be

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provided, so it is essential that local performers come prepared. The Jazz Ambassadors will perform in formal military uniform; guest musicians should dress in appropriate civilian attire or band uniforms.

Sponsors are encouraged to publicize the local participation in preview articles and follow-up photographs. Guest musicians and their directors will be introduced during the concert. Following the concert, sponsors, friends, and families may have an opportunity for photographs with the conductor.

## Promotional Materials

The U.S. Army Field Band will provide a variety of promotional materials to assist the sponsor in advertising the concert. These items are designed to substantially reduce the human resources and production costs required for sponsors to manage an effective publicity campaign.

Many of these resources are available online in digital formats for download by sponsoring organizations. These include photographs, logos, posters, audio files, features, and biographies. To download these materials—

1. Go to [www.army.mil/fieldband](http://www.army.mil/fieldband).
2. Click on CONCERT SPONSORSHIP at the top of the homepage.
3. Click on JAZZ AMBASSADORS at the top of the page.
4. Click on any item in the list of Media Materials on the left side of the page.

Sponsors are encouraged to use these promotional materials to customize local publicity. Articles and photographs are easily transferred into print media. Advertising layout formats can be modified as needed, and press releases can be printed on the sponsor's letterhead.

*“The work of your advance  
crews, your set-up people,  
and the musicians made  
our job as sponsor easy”*

—Daniel J. Warner, senior editor  
*The Eagle Tribune*  
Lawrence, Massachusetts

## Print Media

The following media resources are available online as PDF, JPG, or EPS files for download as described above. Minimal alterations or overprints may be necessary to customize these items for local concerts:

- Brief biography of the performing component(s)
- Publicity photographs of the organization
- Feature stories including historical information and background
- Biographies and photographs of the director and vocal soloist
- Official press releases
- Logo sheets and artwork
- Color posters

Hard copies of many of these materials are also included in the Media Kit provided by the Tour Coordinators. This kit also includes examples of sample programs, tickets, and advertisements.



## Broadcast Media

The Jazz Ambassadors will provide pre-recorded public service announcements (PSAs) in standard formats for use in both radio and television advertising.

Audio files for radio spots are available online, along with the other media resources (see *Promotional Materials on page 9*). A prepared script for voice-overs to customize the 30-second radio spot is available for download as a PDF.

Compact disc (CD) recordings of the Jazz Ambassadors are also provided to the sponsor. These contain a diverse collection of selections, typical of concert programming, and may be used if additional airtime is available.

### Command Group

Colonel Finley R. Hamilton, *Commander* ..... Richmond, Kentucky  
Lieutenant Colonel John C. Clanton, *Deputy Commander* ..... Sumter, South Carolina  
Sergeant Major David W. Keller, *Band Sergeant Major* ..... Bergen, New York

### Jazz Ambassadors

Chief Warrant Officer Kevin Laird, *Director* ..... Arcade, New York

#### Saxophones/Woodwinds

Sergeant Major Eugene Thorne, *NCOIC\** ..... Vero Beach, Florida  
Sergeant Major Pat Dillon, *Assistant Director\*\** ..... Ashwaubenon, Wisconsin  
Master Sergeant Darryl Brenzel\* ..... Germantown, New York  
Sergeant First Class Vince Norman, *Chief Arranger\** ..... Del City, Oklahoma  
Staff Sergeant Andrew Layton ..... Kent, Washington

#### Trumpets

Sergeant Major John Brye\*\* ..... Corvallis, Oregon  
Master Sergeant Rick Aspel ..... Orland Park, Illinois  
Sergeant First Class Michael Johnston ..... Denver, Colorado  
Sergeant First Class Kevin Watt ..... Grand Rapids, Michigan  
Sergeant First Class Jack Wengrosky ..... Hillside, Illinois

#### Trombones

Sergeant First Class Mike Buckley\*\* ..... Annandale, Virginia  
Staff Sergeant Jeff Adams ..... Hemet, California  
Staff Sergeant Major Bailey ..... Satellite Beach, Florida  
Staff Sergeant Chris Buckholz ..... Ann Arbor, Michigan

#### Vocalist

Sergeant First Class Marva Lewis ..... Ennis, Texas

#### Rhythm Section

Sergeant First Class Steve Cospo, *Guitar\*\** ..... Hamlet, Florida  
Sergeant First Class Todd Harrison, *Drums\** ..... Ft. Lauderdale, Florida  
Sergeant First Class Jeff Lopez, *Bass\** ..... Staunton, Virginia  
Staff Sergeant Tim Young, *Piano* ..... Newport News, Virginia

#### Transportation/Stage Support

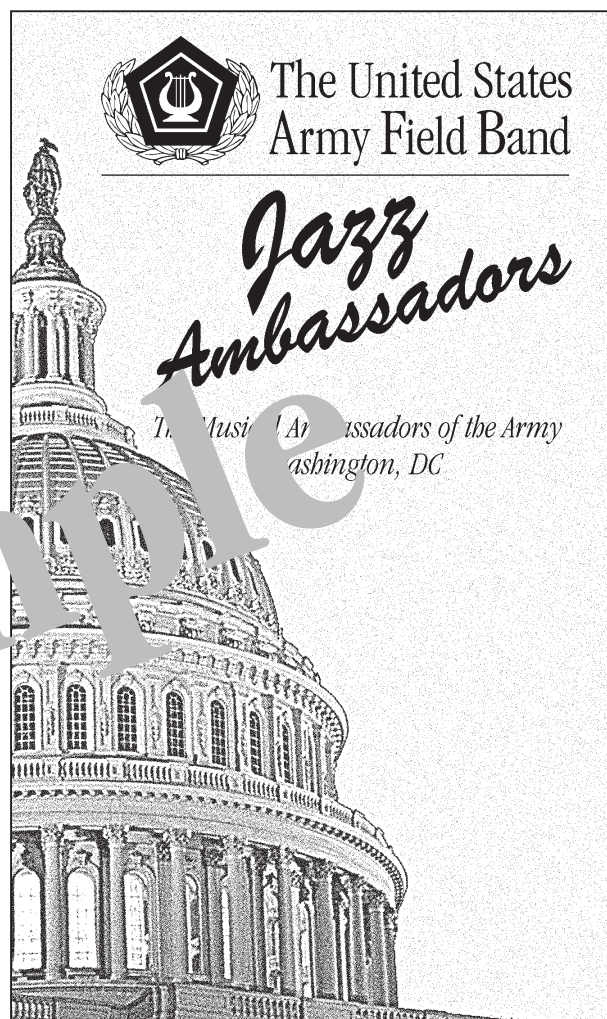
Sergeant Major Tony Sturba, *Audio Technician* ..... Morgantown, West Virginia  
Staff Sergeant Rodney Johnson ..... Edgard, Louisiana  
Staff Sergeant Michael Wise ..... Crawfordville, Florida  
Sergeant Ashley Bryant ..... Rayston, Georgia

\* Jazz Ambassadors Staff Arranger \*\*Section Leader

The U.S. Army Field Band proudly supports the *National Standards for Arts Education* through an extensive outreach program. These activities are in keeping with White House directives, Department of Defense initiatives, and Department of Education guidelines.



Arts  
Education  
Partnership



# Concert Programs

The sponsor is responsible for the printing and distribution of programs. A pre-formatted template, with a complete list of selections, a roster of performers, and a cover design which the sponsor can customize, will be made available for download in Portable Document Format (PDF). This format may be used as is, modified with the sponsor's name and logo, or used as a starting point for creating personalized programs.

To download concert programs from the Field Band's website:

1. Go to [www.army.mil/fieldband](http://www.army.mil/fieldband).
2. Click on CONCERT SPONSORSHIP at the top of the homepage.
3. Click on JAZZ AMBASSADORS at the top of the page.
4. Click on PROGRAMS on the left side of the page.
5. Follow instructions at the top of the PROGRAMS page.



The United States  
Army Field Band

*Jazz Ambassadors*

*The Musical Ambassadors of the Army  
Washington, DC*

Staunton, Virginia  
April 15, 2002

Wind Machine ..... Sammy Nestico  
O Sole Mio ..... Giovanni Capurro & Edoardo di Capua, arr. Billy Byers  
Street of Dreams ..... Victor Young & Samuel Lewis, arr. Stan Kenton  
*Staff Sergeant Andrew Layton, saxophone*  
Black Dog ..... Jimmy Page, Robert Plant, & John Paul Jones, arr. MSG Darryl Brenzel\*  
Almost Like Being in Love ..... Alan Jay Lerner and Frederick Loewe, arr. Dave Wolpe\*\*  
*Sergeant First Class Marva Lewis, vocal*  
Sunday Kind of Love ..... Barbara Belle, Anita Nye, Louis Prima, & Stanley Rhodes  
arr. Mike Crotty  
What a Little Moonlight Can Do ..... Harry Woods, trans. SFC Vince Norman\*

## INTERMISSION

First Circle ..... Pat Metheny & Lyle Mays, arr. Bob Curnow  
Shinbone Alley ..... SFC Jeff Lopez\*  
A Visit to New Orleans ..... selections to be announced  
Never Make Your Move Too Soon ..... Nesbert Hooper & Will Jennings  
arr. MSG Darryl Brenzel\*  
*Sergeant First Class Marva Lewis, vocal*  
Battle Hymn of the Republic ..... Julia Ward Howe, arr. MSG Eric Richards\*

\*Staff Arranger, The U.S. Army Field Band

\*\*Former Staff Arranger, The U.S. Army Field Band

**The Jazz Ambassadors** is the United States Army's premier touring jazz orchestra. As a component of The United States Army Field Band of Washington, DC, this internationally-acclaimed organization travels thousands of miles each year to present jazz, America's national treasure, to enthusiastic audiences in every state in the nation and around the world.

Formal public concerts, school assemblies, clinics, music festivals, and radio and television appearances are all part of the Jazz Ambassadors' yearly schedule. The band has appeared in all fifty states, Canada, Mexico, Europe, Japan, and the Republic of India. Notable performances include participation in the inaugurations of presidents George Bush and Bill Clinton, appearances at the Nice Jazz Festival in France, the North Sea Jazz Festival in the Netherlands, the Montreux Jazz Festival in Switzerland, the Jazz and Heritage Festival in New Orleans, and the Newport Jazz Festival in Rhode Island.

Many of the members are also composers and arrangers whose writing helps create the band's unique sound. Concert repertoire includes big band swing, bebop, contemporary jazz, popular tunes, and dixieland. Each program includes exciting selections by the band's talented and versatile vocalist, Sergeant First Class Marva Lewis.

Whether performing in the United States or representing our country overseas, the Jazz Ambassadors entertains audiences of all ages and backgrounds by presenting the American art form known as jazz.

**Chief Warrant Officer Kevin Laird** is a native of Arcade, New York. He graduated from the State University of New York at Potsdam in 1976, earning a Bachelor of Music in Education, and in 1978 received a Master of Arts in Fine Arts from Northeast Missouri State University (now Truman State University). He enlisted in the United States Army later that year and spent the next five years on staff at the Armed Forces School of Music in Norfolk, Virginia. After eight years as percussionist, arranger, and leader of the stage band at Fort Monroe, Virginia, he was transferred to Heidelberg, Germany, and recommended for warrant officer.

Mr. Laird completed the Warrant Officer Bandmaster Course in 1993 and assumed command of the 1st Cavalry Division Band at Fort Hood, Texas. Four years later, he was appointed Associate Bandmaster and Director of the Jazz Knights of the United States Military Academy Band, West Point, New York. Mr. Laird became Director of the Jazz Ambassadors in August 2000.

Your comments about our program are appreciated and may be sent to one of the following addresses:

Office of the Chief of Public Affairs  
RE: The U.S. Army Field Band  
1500 Army Pentagon  
Washington, DC 20310-1500

Our E-mail address is:  
[fldband@emh1.ftmeade.army.mil](mailto:fldband@emh1.ftmeade.army.mil)

Also, please visit our homepage at:  
<http://www.army.mil/fieldband>



The following vacancies for highly qualified professional musicians are currently available in The U.S. Army Field Band. For information, please call (301) 677-6231.

**SOLDIERS' CHORUS**  
*Soprano*

**CONCERT BAND**  
*Clarinet, Trumpet*

**JAZZ AMBASSADORS**  
*Tenor Saxophone*

The United States Army is an equal opportunity employer

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# Promotion Schedule

Regardless of the publicity methods selected, the proper timing of press releases, advertisements, articles, and PSAs is crucial to an effective campaign. Advance planning and preparation will allow each of the promotional elements to “hit” the market at the proper time.

Keep in mind that promotion should not end when all tickets have been distributed. It is important to keep the event in the public eye until the day of the performance. This will maintain interest in the program, remind ticketholders to attend, guarantee a capacity audience, and acknowledge the sponsor’s service to the community.

The Musical Ambassadors of the Army have been presenting concerts throughout the nation for more than fifty years. This experience has led to the development of the following Promotion Timetable, which should serve as a guideline for the sponsor’s publicity campaign.

*“We consider your concert the premier event of the season.*

*Here are just some of the quotes from those who attended:*

*‘superb’*

*‘wonderful’*

*‘magnificent’*

*‘great’*

*‘splendid’*

*‘breathtaking’*

*‘The selections were marvelous.’*

*‘It warmed my heart.’*

*‘It brought tears to my eyes.’*

*‘expressed so well my love for and pride in my country’*

*‘The performers were so talented.’*

*‘fine representatives of the best in our country.’ ”*

—Jeanne Busse, Chairman  
Warren Cultural Commission  
Warren, Michigan



# PROMOTION TIMETABLE

| TIME FRAME     | PRINT MEDIA  | BROADCAST MEDIA   |
|----------------|--|---|
| 6 weeks out    | <ul style="list-style-type: none"> <li>• Send tickets to printer</li> <li>• Extend special invitations</li> <li>• Arrange for guest musicians</li> </ul>         | <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>   |
| 5 weeks out    | <ul style="list-style-type: none"> <li>• Customize ads</li> </ul>  | <ul style="list-style-type: none"> <li>• Prepare press releases and PSAs</li> </ul>   |
| 4 weeks out    | <ul style="list-style-type: none"> <li>• Run full page ad and photos announcing concert; include date, time, place, ticket information</li> </ul>                | <ul style="list-style-type: none"> <li>• Air PSA for ticket info</li> <li>• Upload information to website and link to Field Band homepage</li> </ul>            |
| 3 weeks out    | <ul style="list-style-type: none"> <li>• Run photo and brief component bio</li> <li>• Run second ad, if needed</li> </ul>  | <ul style="list-style-type: none"> <li>• Rerun PSA for ticket info, if needed</li> </ul>  |
| 2 weeks out    | <ul style="list-style-type: none"> <li>• Send programs to printer</li> </ul>   | <ul style="list-style-type: none"> <li>•</li> </ul>   |
|                | <ul style="list-style-type: none"> <li>• Run "Sold Out" ad, and/or feature story with photo</li> <li>• Prepare 2nd release for Events Calendar</li> </ul>        | <ul style="list-style-type: none"> <li>• Include listing on Events Calendar</li> </ul>  |
| 1 week out     | <ul style="list-style-type: none"> <li>• Run photos and bio on director</li> <li>• Run "Sold Out" ad, but highlight information for non-ticketholders</li> </ul> | <ul style="list-style-type: none"> <li>• Run PSA reminder, highlighting information for non-ticketholders</li> <li>• Include info in events calendar</li> </ul> |
| 6 days out     | <ul style="list-style-type: none"> <li>• Run feature on vocal soloist</li> <li>• Run listing in entertainment section</li> </ul>                                 | <ul style="list-style-type: none"> <li>• Air interview with Sponsor</li> </ul>  |
| 4 days out     | <ul style="list-style-type: none"> <li>• Run feature on hometowners</li> </ul>   | <ul style="list-style-type: none"> <li>• Run PSA reminder, include non-ticketholder information</li> </ul>  |
| 1 day out      | <ul style="list-style-type: none"> <li>• Run large ad on entertainment page</li> <li>• Run feature on program selections</li> </ul>                              | <ul style="list-style-type: none"> <li>• Run PSA reminder, include non-ticketholder information</li> </ul>  |
| Day of concert | <ul style="list-style-type: none"> <li>• Run reminder about concert</li> <li>• Include info for those without tickets</li> </ul>                                 | <ul style="list-style-type: none"> <li>• Air live interview with director</li> <li>• Air coverage on late news</li> </ul>                                       |
| 1 day after    | <ul style="list-style-type: none"> <li>• Run review of concert with photos</li> </ul>  | <ul style="list-style-type: none"> <li>• Follow up on broadcast news</li> </ul>   |

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# ON CONCERT DAY

## Miscellaneous

*“Thank you calls flooded  
the telephone switchboard  
at the newspaper the  
morning after the concert  
thanking us for sponsoring  
the performance.”*

—John H. Howe, executive editor  
*The Citizen*  
Laconia, New Hampshire

### *Reserved Seating*

The sponsor may reserve a minimal number of seats for dignitaries, but should avoid reserving large blocks. It is essential that all ticket-holders have an equal opportunity to hear the concert and to select prime locations first-come, first-served.

### *Introductions*

The components of the Field Band each have narrators that will introduce the organization to begin the program. Following the opening composition, sponsors are invited to welcome the group to the local community. Sponsors should provide the Tour Coordinator with a list of all dignitaries and welcomers, so appropriate introductions can be made.

### *Color Guards*

Local color guards often support Jazz Ambassadors concerts. The sponsor may invite military, veterans, or ROTC organizations to open the program and to remain in place for *The Star Spangled Banner*. Again, the sponsor should notify the Tour Coordinator in advance if a color guard will be used. On the day of the performance, a representative of the color guard should arrive backstage 40 minutes prior to the concert time to coordinate with Field Band personnel.

### *Proclamations and Presentations*

Any of the dignitaries mentioned under *Special Invitations* on page 8 can be invited to the stage to make a formal proclamation or presentation. Prior to the concert, the sponsor should provide the Tour Coordinator with the names and titles of presenters.

### *Recruiters*

Jazz Ambassadors performances increase military visibility in communities throughout the nation. Local U.S. Army Recruiters attend these concerts, where they are publicly introduced and acknowledged for their work. The Jazz Ambassadors will provide a tabletop display in the lobby for promotional materials, and to serve as a focal point for individuals interested in learning more about the U.S. Army.

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## *Ushers*

The sponsor is responsible for providing ushers to take tickets, pass out programs, and assist handicapped patrons. Frequently, local community groups will volunteer to serve as ushers; these include high school bands and choruses, ROTC units, college music clubs, veterans groups, and community service organizations. The sponsor should ensure that an adequate number of volunteers will be available prior to the time the concert site is opened to the public in order to relay instructions and assign personnel to specific locations. Two ushers are normally assigned per entrance.

## *Concert Recording*

Individual recording of performances by the Jazz Ambassadors is prohibited under the Copyright Law of the United States. Non-commercial recording by a radio station, cable TV company, or television news crew must be approved prior to the performance. Any radio or television station covering a concert assumes responsibility for obtaining mechanical licenses from the appropriate performing rights organizations.

## *Receptions*

Occasionally, sponsors wish to host a post-concert reception for the members of the Jazz Ambassadors. Please discuss this option with the Tour Coordinator prior to making arrangements. In some instances, travel plans will not allow for extended time once equipment has been repacked and loaded on the trucks.

*“We have hosted numerous  
musical military groups  
over the years, and none  
has done a better job.  
The group was professional  
in every way and the  
musical program was  
simply outstanding.”*

—James Close, concert coordinator  
*Statesman Journal*  
Salem, Oregon

## Schedule for Performance Day

The Performance Day Timetable provided on page 16 should serve as a guide for the various activities that will take place on the day of the concert. The sponsor should ensure that all of the individuals and groups involved in the program are aware of their designated arrival times and meeting locations.

## PERFORMANCE DAY TIMETABLE

| TIME FRAME                         | ACTIVITY   |
|------------------------------------|--|
| 2.5 hours before indoor concerts   | <ul style="list-style-type: none"> <li>• Setup crew arrives</li> </ul>   |
| 2.75 hours before outdoor concerts | <ul style="list-style-type: none"> <li>• House technical staff available onsite</li> </ul>   |
| 1 hour before concert              | <ul style="list-style-type: none"> <li>• Ushers arrive onsite</li> </ul>   |
| 45 minutes before concert          | <ul style="list-style-type: none"> <li>• Tour Coordinator arrives onsite to meet backstage with Sponsor</li> <li>• Guest musicians should be seated in the front row for instructions</li> <li>• House is opened for patrons holding tickets</li> <li>• Jazz Ambassadors arrive</li> </ul> |
| 40 minutes before concert          | <ul style="list-style-type: none"> <li>• Color Guard representative arrives to meet backstage with Tour Coordinator and/or Narrator for instructions</li> </ul>  |
| 30 minutes before concert          | <ul style="list-style-type: none"> <li>• Dignitaries should meet backstage with Tour Coordinator</li> </ul>  |
| 15 minutes before concert          | <ul style="list-style-type: none"> <li>• All ticketholders should be seated</li> </ul>   |
| 10 minutes before concert          | <ul style="list-style-type: none"> <li>• House is opened to non-ticketholders</li> </ul>   |
| <b>Concert Time</b>                | <ul style="list-style-type: none"> <li>• Color Guard comes forward prior to playing of <i>The Star Spangled Banner</i></li> </ul>  |
| Following <i>Opener</i>            | <ul style="list-style-type: none"> <li>• Sponsor or representative is introduced to audience for opening remarks</li> <li>• Special guests are introduced</li> <li>• Proclamations and presentations awarded</li> </ul>  |
| During Program                     | <ul style="list-style-type: none"> <li>• Guest Musicians join Jazz Ambassadors for designated selection</li> </ul>   |

*“The professionalism and style of the band provided an enjoyable and memorable experience for all in attendance. We are proud to sponsor such an excellent concert!”*

—Deborah Byrum, marketing director  
Alameda Newspaper Group  
Hayward, California